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Dec 14, 1932  
By Frederick W. Hobbs

"CARL," or "The Maid of Milan," the famous English opera in which "Home, Sweet Home" was first sung, will be presented over a National Broadcasting Company network tonight, when a group of well-known radio singers and dramatic actors will re-enact the opera of Henry R. Bishop. The lyrics for the opera were written by John Howard Payne, whose fame in America lies chiefly with "Home, Sweet Home." The opera was first presented in Covent Garden, London, in 1823. Vocalists will include Corleen Wells, soprano; Fred Hufsmith, tenor; Paula Heminghaus, soprano; Edward Wolter, baritone; Selma Johansen, soprano; Harold Branch, tenor, and Earl Bethman, baritone. Cesare Soderò will conduct. (WBZ—11.15 P. M.)



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CLARI

OR

The Maid of Milan,

AN

Opera in Three Acts,

The Poetry by

as Performed at the

J. B. Payne, Esq.

Theatre Royal, Covent Garden,

Composed by

HENRY R. BISHOP.

*Composer & Director of the Music to the Theatre Royal Covent Garden.*

Ent. Sta. Hall.

Price 18<sup>s</sup> / 6

LONDON,

Printed by Goulding, D'Almaine, Potter, & Co. 20, Soho Square & to be had at Westmorland Street, Dublin.

CRB

3960

# STORY OF "HOME, SWEET HOME"

TOLD AT UNION COLLEGE'S  
ALUMNI DAY.

1911  
Memorial Gate to Honor the Composer,  
John Howard Payne, Presented to the  
College—President Richmond on the  
Opportunity of the Small College.

SCHENECTADY, N. Y., June 13.—One  
of the features of alumni day at Union  
College to-day was the dedication of the  
John Howard Payne memorial gate.  
At noon, the hour set for the dedication,  
it was raining hard, and the exercises  
were held in the chapel.

Mme. Alma Gluck of the Metropolitan  
Opera Company sang the song with which  
Payne's fame is associated, "Home, Sweet  
Home," so that the great crowd of people  
that filled the chapel were moved to tears.

Dr. George Alexander of New York  
presided and paid a tribute to the author  
of the famous song. Prof. George Pierce  
Baker of Harvard University delivered  
the address and Thatcher T. P. Luquer,  
a grandnephew of John Howard Payne,  
told how the words of "Home, Sweet  
Home" came to be written.

Payne was living in Paris at the time,  
Mr. Luquer said, and was acting as dramatic  
agent for Covent Garden Theatre.  
He was comfortably established in an  
apartment on the Palais Royale. Not  
many months before his fortune had  
been at low ebb, following a disastrous  
attempt at theatrical management in  
London, but he had extricated himself  
from his financial difficulties. He was  
preparing two plays and a so-called opera  
for production at Covent Garden and it  
happened that the theme of the opera  
was the longing for home of an unhappy  
exiled girl.

A song was needed for the heroine,  
Clari, to sing at her entrance in the first  
act, and to fill this requirement Payne  
wrote the verses which were to make him  
famous. He wrote undoubtedly under the  
stress of strong emotion and the words  
expressed his own heartfelt desire, for it  
was ten years since he had left his family  
and friends and during that time he had  
suffered many severe trials.

About a month later he forwarded the  
opera to Henry R. Bishop, the musical  
director of Covent Garden, suggesting  
an air for "Home, Sweet Home," which  
Bishop so admirably adapted that words  
and melody are inseparably associated.

"Clari" was produced on the 8th of  
May, 1823, and "Home, Sweet Home" as  
sung by the charming Ann Maria Tree  
was received with enthusiasm, its popularity  
increasing from day to day. Soon  
it had become one of the loved folksongs  
of the English speaking world.

[From Late Editions of Yesterday's TIMES.]

## HISTORIANS TO HEAR OPERETTA OF PAYNE

Work in Which 'Home Sweet  
Home' Was First Sung in 1823  
to Be Given for State Society.

### MEETING AT EAST HAMPTON

*Times Oct 3, 1932*  
Three-Day Conference Opens Thurs-  
day—Delegates to Visit Gardner's  
Island and Other Landmarks.

Special to THE NEW YORK TIMES.

EAST HAMPTON, L. I., Oct. 2.—  
Within a stone's throw of "Home,  
Sweet Home," the childhood home of  
John Howard Payne, the laboratory  
players of Columbia University will  
present Payne's operetta, "Clari, the  
Maid of Milan," in which "Home,  
Sweet Home" was first sung in Lon-  
don in 1823, at Guild Hall here Sat-  
urday evening. The performance will  
be the closing event on the program  
of the New York State Historical  
Association, whose members will  
gather at Southampton on Thursday,  
Friday and Saturday for their annual  
meeting.

It will be the first time the his-  
torians have ever met on Long Island,  
and 300 are expected for the busi-  
ness meeting, which will be held in  
the Parrish Art Museum at South-  
ampton.

Lion Gardner, direct descendant of  
Lord Lion Gardner, who received the  
King's grant for Gardner's Island in  
1639, has invited members of the  
historical association to visit Gar-  
dner's Island on Wednesday afternoon  
and over eighty have accepted. The  
historians will visit the spot where  
Captain Kidd buried pirate's treasure  
nearly three centuries ago.

The opening conference will be

held on Thursday afternoon, when  
Mrs. Edward T. White of Southamp-  
ton will address a meeting of local  
historians. Mayor L. Emory Terry  
of Southampton and Colonel Walter  
E. Barnes, president of the Suffolk  
County Historical Society, will greet  
the historians in the name of Long  
Island. The response will be made  
by Dr. Dixon Ryan Fox of Columbia  
University and president of the his-  
torians' association. During the  
three-day meeting other speakers  
will include:

MORTON PENNYPACKER of Kew Gardens  
and East Hampton, donor of the Long Is-  
land collection of the East Hampton Li-  
brary, who will speak on "Captain John  
Humbert and His Flag of 1775."

JEANETTE EDWARDS RATTRAY of East  
Hampton, whose subject will be "Long Is-  
land and Off-Shore Whaling."

FRANK MONAGHAN of New York Univer-  
sity, who will speak on Captain Kidd.

Miss JACQUELINE OVERTON of Westbury,  
who will discuss "Contrasts and Customs  
Among the Dutch and English Settlers on  
Long Island."

A historical tour of eastern Long  
Island will be made on Friday. The  
Historians will visit "Home Sweet  
Home," the Payne cottage, pre-  
served by the people of East Hamp-  
ton; Clinton Academy, the oldest  
academy in the State; and Guild  
Hall, the new community centre,  
dedicated last year. A committee of  
East Hampton residents will give a  
tea at Guild Hall Friday in honor of  
the State Historical Association  
members.

# m. 2711 19

Allen A. Brown

Aug 14, 1894

OVERTURE  
to the Opera of  
CLARI, or the Maid of MILAN,

1

as Performed at the  
*Theatre Royal, Covent Garden,*  
Composed & arranged for the

Piano Forte,  
BY  
*HENRY R. BISHOP,*

Ent. Sta. Hall.

Composer & Director of the Music to the Theatre Royal Covent Garden

RB

Price 2<sup>s</sup>/

London, Printed by Goulding, Dalmaine, Potter & Co. 20, Soho Squ., & to be had at 7, Westmorland Street Dublin.

Adagio

Clar:

soave pp

f Corni p pp f p

Allegro molto

cres f rf ten ff

The musical score consists of seven systems of grand staves. The first system shows a melodic line in the right hand and a harmonic accompaniment in the left hand. The second system continues the accompaniment with chords. The third system features a melodic line in the right hand, with an *8va* marking above it, and a rhythmic accompaniment in the left hand. The fourth system has a fast, repeated melodic figure in the right hand, marked with *rf* (rhythmic fortissimo) in the left hand. The fifth system includes a *loco* marking above the right hand and a *pp e legatissimo* marking below the left hand. The sixth and seventh systems continue the melodic and harmonic development of the piece.

This musical score is for the piece "Maid of Milan". It consists of eight systems of music, each with a piano (p) part and a cornet (corn) part. The piano part is written in a grand staff (treble and bass clefs), and the cornet part is written in a single staff. The key signature is B-flat major (two flats). The tempo is marked "Allegretto". The score includes various musical notations such as notes, rests, slurs, and dynamic markings. The piano part features several triplet markings (3) and dynamic markings including *ff* (fortissimo), *rf* (ritardando fortissimo), and *cres* (crescendo). The cornet part includes dynamic markings such as *corn f* (cornet fortissimo), *rf* (ritardando fortissimo), and *ff* (fortissimo). The score is arranged in a vertical format with eight systems of music.

Clar.

The musical score consists of eight systems of staves. The first system includes a Clarinet part and a piano accompaniment. Dynamics include *rf* (ritardando forte), *p* (piano), and *mf* (mezzo-forte). The second system features a piano accompaniment with dynamics *mf*, *cres.* (crescendo), *f* (forte), *rf*, *ff ten* (fortissimo tenuto), and *ff*. The third system shows a piano accompaniment with *ff*. The fourth system continues the piano accompaniment. The fifth system includes triplets in the piano accompaniment. The sixth system features a piano accompaniment with *pp* (pianissimo). The seventh and eighth systems continue the piano accompaniment with various musical notations and articulations.

This musical score consists of eight systems, each with a piano (right-hand) and organ (left-hand) part. The piano part is characterized by rapid, continuous sixteenth-note passages, often with slurs and dynamic markings. The organ part provides a harmonic foundation with sustained chords and moving bass lines. The score includes various musical notations such as treble and bass clefs, key signatures (one sharp), and dynamic markings like *ff*, *mf*, *f*, and *cres*. Performance instructions like *cres un poco*, *loco*, and *8va* are present. The piece concludes with a double bar line and repeat signs in both staves of the final system.

*cres un poco*

*mf* *cres* *f*

*ff* *8va*

*loco*

*3*

*This way! place them here!*

**TRIO,**

SUNG BY

*Mrs. Perc. M. Pyne, M. Tinney & Mrs. M. Pyne*

**CLARI, or the Maid of MILAN,**

*Theatre Royal Covent Garden,*

Composed by

**HENRY R. BISHOP,**

Composer & Director of the Music to the Theatre Royal Covent Garden.

*RB*

Price 1/6.

London, Published by Goulding, Dalmaine, Potter & Co., 20, Soho Square, & to be had at 7, Westmorland Street Dublin.

LARGHETTO  
L'ANDANTE.



CLAUDIO. (Mr Pyne.)

GIULIO. (Mr. Tinney.)



Clari.

## CORO.

Soprani  
Alto.\* Tenore  
♠ Basso.

Soft = = ly lest our La = = dy wake Softly Softly

Soft = = ly lest our La = = dy wake Softly Softly

softly softly soft = = ly lest our La = = dy wake

softly softly soft = = ly lest our La = = dy wake

*sosten.*

*mf*

CORO.  
*cres.*

Softly, lest our Lady wake.

Softly lest our Lady wake.

Gently, or that Case will break

Now let's a -

*mf*

*p/p*

*mf*

CLAUDIO.

Clari.

\* Claudio col Tenore di Coro.  
♠ Giulio col Basso.

First system of the musical score. It consists of two vocal staves (Soprano and Alto) and a piano accompaniment. The lyrics are: "way now let's a way now let's a way! Softly lest our Lady". Dynamic markings include *f*, *pp*, and *ppp*.

Second system of the musical score. It includes vocal staves and piano accompaniment. The lyrics are: "wake! GIULIO. now let's away now let's away". The piano part includes the lyrics "Softly lest our Lady wake now let's away now let's away". Dynamic markings include *cres*, *f*, *mf*, and *p*.

Third system of the musical score. It includes vocal staves and piano accompaniment. The lyrics are: "now let's a way now a way now a way now a way. - - -". The piano part includes the lyrics "now let's a way now a way now a way now a way. - - -". Dynamic markings include *pp*, *ppp*, and *dim e slentando*. The system concludes with the instruction "Segue Subito".

*Allegro con molto Spirito.*

9

*f* (*Vespina Enters*)

*VESPINA.* (*Miss Love.*) *CLAUDIO.*

Hey-day! Hey day! where do all these boxes come from? Signora Bon-

*uf* *p*

*VESP:* *CLAU:* *VESP:*

-nettis some from Others all the way from Paris! To whose address? The Lady Clari's The

Lady Clari's Itsenoughto drive one raving all this watching:all this slaving all these

*pp e stacc.*

presents... all this fuss For a good for nothing puss For a goodfor nothing puss

*Cres.* *f* *ff*

Clari.

## CORO.

*ppp* Hush, hush, She'll hear hush hush she'll hear, hush hush she'll hear she'll  
 Hush, hush, She'll hear hush hush she'll hear, hush hush she'll hear she'll

*VESP:* *pp* CORO. *VESP:* *ppp* CORO. *VESP:*

hear she'll hear. With all my heart Hush hush with all my heart Hush hush with  
 hear she'll hear. Hush hush Hush hush

all my heart when folks can't please 'tis best to part, when folks can't please 'tis

best to part, when folks can't please 'tis best to part.

*f* (Adjusting her dress coquettishly in the Glass.)

Clari.

Heav'n be thank'd there are shoals of pla-ces For Girls with

to-lerable fa-ces with to-lerable fa-ces to-lerable faces.

*cres:* *mf* *f* *cres:*

**CORO.** *for* **VESP:**

Ha! Ha! Ha! Ha! Ha! how dare you laugh how dare you laugh? you're too saucy sirs by

Ha! Ha! Ha! Ha! Ha!

**CORO.** *ff* **Claudio.** *ff* **CORO**

half Get you all down stairs I pray Ha! Ha! Ha! Ha! if such a noise you make Ha!

*ff* **Giulio.** *ff*

Ha! Ha! Ha! Ha! if such a noise you make Ha!

*ff*

Clari.

*Claudio* *VESP:* *pp* *CORO.* *ppp*

Ha! Ha! Ha! your Mistress you'll awake a-way a-way we o = bey we

*Giulio*

Ha! Ha! Ha! your Mistress you'll awake we o = bey we

*dim: p pp*

*ff* *Claudio.* *ff* *CORO.*

o = = bey we o = bey Ha! Ha! Ha! Ha! if such a noise you make Ha! Ha! Ha!

*ff* *Giulio.* *ff*

o = = bey we o = bey Ha! Ha! Ha! Ha! if such a noise you make Ha! Ha! Ha!

*ff*

*Claudio.* *VESP:* *pp* *CORO* *ppp*

Ha! your Mistress you'll awake a-way a-way we o = bey we o = = bey

*Giulio.*

Ha! your Mistress you'll awake we o bey we o = = bey

*dim: p pp*

## VESP:

*p*

a - way a way a way a way - a -

we o - bey a - way a - way a - way a -

we o - bey a - way a - way a - way a -

*cres:*

way -

= way -

= way -

*pp*

*dim:* *ppp*

Clari.

PRINTED BY GOULDING  
SOMERSET  
LONDON

*No Suite more bewitching to-morrow!*

**D U E T,**

*Sing by*

*Mrs. Love & Mr. Coonan,*

**C L A R I,**

or the Maid of Milan,

*Theatre Royal, Covent Garden.*

*Composed by*

**HENRY R. BISHOP,**

*Composer & Director of the Music to the Theatre Royal Covent Garden*

*TRB*

*at Sta. Hall.*

*Price 2/-*

*London, Printed by Goulding, D'Almaine, Potter, & Co. 20, Soho Sq. & to be had at 7, Westmerland St. Dublin.*

**Moderato.**

**VESPINA. JOCOSO. VESPIA.**

For shame, get you gone, Sir! Come none of these airs, I ne'er thought that

you could be - have so ill, never! But be - have as you will Sir, I'm sure

*JOUCOSE.*

no - - - body cares. The pouts make that lip e'en more tempting than

ever! The pouts make that lip e'en more tempting than ever! . . .

*VESPINA.* *JOUCOSE.*

Come turn it this way. Not I, not I, Now do, pray. Now do,

*dol* **VESPINA.** **JOCOSO.**

pray Now do, pray do, pray And just hear a word, I won't hear a word, just hear a word, I

*slentando* *pp*

**VESPINA.** **JOCOSO.** **VESPINA.**

won't hear a word, just hear a word that I've got to say, I won't hear a word that you've got to say,

**VESPINA.**

I won't hear a word a word that you've got to say not a word a word that you've got to say.

**JOCOSO.**

and just hear a word a word that I've got to say hear a word a word that I've got to say.

*fp* *mf* *f*

**VESPINA.**

But since I'm thus us'd by my lo - - ver, I'll look about for a - -

*rf* *p*

## JOCOSO

new one. But never expect to dis - co - ver Look where you will, such a

true one. Look where you will, such a true . . . . . one . . .

*fp*

Look where you will, such a true one . . . . . Are you

*VESTINA*

sorry for what you have done, then ? sorry for what you have

*JOCOSO.*

done, then? Are you sorry for what you have done, then? In - deed I was only in

*VESPINA.*

fun. then, In - deed, In - deed, O! ho! if it's so, it's all

*JOCOSO.*

one then! Your hand your hand, love, and now Let both let both of us vow That well

*dol*

Nor the smile . . of to day - - E'er permit to give

*dol*

have no more wrangling or sorrow. Nor the smile . . of to day - - E'er permit to give

*ffp*

way, But to smiles to smiles more bewitching to smiles more bewitching to morrow.

way, But to smiles to smiles more bewitching to smiles more bewitching to morrow In

*JOCOSO*

*fp*

*JOCOSO* *VESPI.NA* *JOCOSO*

deed In deed I was only in fun, then, Are you sorry for what you have done, then? In

*fp* *fp*

*JOCOSO*

deed In deed In deed In deed your hand your hand love and now let

*fp* *dim* *pp*

Nor the smile of to

both let both of us vow That we'll have no more wrangling or sorrow Nor the smile of to

*cres* *fp*

day E'er per \_mit to give way But to smiles to smiles more bewitching to

day E'er per \_mit to give way But to smiles to smiles more bewitching to

*fp*

smiles more bewitching The smiles of to day E'er permit to give way But to

smiles more bewitching The smiles of to day E'er permit to give way But to

*fp*

smiles to smiles more bewitching to smiles more bewitching to morrow more bewitching bewitching to

smiles to smiles more bewitching to smiles more bewitching to morrow more bewitching bewitching to

*cres*

morrow to smiles to smiles more bewitching to morrow.

morrow to smiles to smiles more bewitching to morrow.

*cres mf*

# The Description of a Play,

SUNG BY

Mr. Pearman,

as

CLARI, or the Maid of MILAN.

at the  
Theatre Royal, Covent Garden.

The Poetry by J. R. Planché Esq.

The Music composed by

MB

Henry R. Bishop.

Ent. Sta. Hall.

Price 1/6.

Composer & Director of the Music to the Theatre Royal Covent Garden.

London, Printed by Goulding, D'Almaine, Potter, & Co. 20, Soho Square & to be had at 7, Westmoreland Street Dublin.

MODERATO



Clari.

## JOCOSO.

Ne'er shall I forget the day, ne'er shall I forget the day, O the pleasures O the

pleasures O the pleasures of... a play! Hark

Hark! to the crash of the Band the O-ver-ture's beginning, with a flourish loud and

grand From all at-ten-tion winning, From all From all at-ten-tion at-ten-tion

8ves-

Clari.

*Largo* (Imitating the Horn) *ad lib:*

win - ning! Then a So - lo on the Horn um -

*f* *Largo* *p* Corni.

*tempo 1mo* *slentando.*

Then the Flute Ob - - li - ga - - to then the Flute Ob - - li - ga - - to! Then the

Flauto. *slentando.*

Hautboy, Then the Hautboy, the Hautboy, all forlorn, Then the Vi - o - lin's Staccato Stac -

Oboe. *Colla Voce.* *p e stacc: molto.*

= ca - to Stac - ca - to. Now to the winding up they go

*Cres.*

Clari.

Chord upon chord, For-*tissimo*, Now Chord upon chord For-

*mf* *f* *ff*

8-

-*tissimo*, For-*tissimo*, O ne'er shall I for-get the day

*f* *fp* *f* *fp* *f* *fp* *f* *pp* *legati.*

*espress: e dol.*

O the pleasures O the pleasures of a Play! Bell rings! Curtain rises

*cres: mf* *f* *f* *f* *p* *mf* *pp*

Gay scene next surprises; Palace rare Lady fair, Ty- = = = rant

*mf* *pp* *p* *mf*

*ff* proud ran = = = ting loud, Now fight = ing, now *p*

*f* *f* *f*

*Espress:* loving Now constant, now roving; Then while her woes each heart ap =

*p* *pp* *mf* *pp*

*f* *tr* *ad lib:* *a tempo.* = pal - - the Tyrant and the Curtain fall - - Ne'er shall I forget the

*mf* *p* *colla voce.* *p*

day - - Ne'er shall I forget the day O the pleasures of a Play: With a

*f* *p* *mf*

Solo on the Horn! With the Flute Ob = li = ga = = to And Bassoon so le =

Corni. Flauto. Bass<sup>n</sup>.

*Slen.<sup>o</sup>* **LARGO**  
(Imitating the Bassoon)

= ga = = to And Bas = soon, so le = ga = = to! um  
*ad lib.*

*Slen.<sup>o</sup>* **LARGO**

*a tempo 1<sup>mo</sup>*

*f* O the pleasures the pleasures of a Play O the

*mf*

pleasures of a Play of a Play of a Play of a Play of a Play.

*cres:* *f* *ff*

## HOME! SWEET HOME!

SUNG BY

Miss M. Tree.

IN

CLARI.

The Maid<sup>OR</sup> of Milan.

at the

Theatre Royal, Covent Garden.

\* Composed &amp; partly founded on a Sicilian Air

BY

HENRY R. BISHOP,

Composer &amp; Director of the Music to the Theatre Royal Covent Garden

Ent. Sta. Hall.

Price 1/6

London, Published by Goulding, D'Almaine, Potter, &amp; Co. 20, Soho Sq. &amp; to be had at 7, Westmorland St. Dublin.

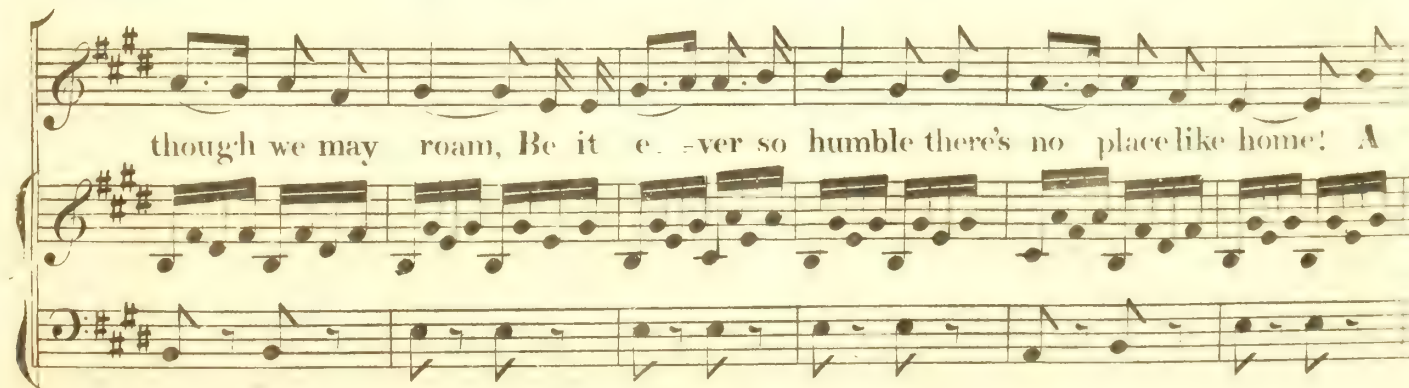
ANDANTE.



CLARI.



'Mid pleasures and Palaces



though we may roam, Be it e- - ver so humble there's no place like home! A

\* The Air alluded to is from Mr Bishop's collection of "Melodies of various Nations". Published by Messrs Goulding & Co

- Clari.

charm from the skies seems to hal-low us there Which seek through the

*Espress:*

world, is ne'er met with else = where Home! Home sweet sweet

*Largo*

Home! There's no place like Home! There's no place like Home!

*fp* *colla voce* *ff ten.*

*2d VERSE. più animato.*

An Ex-ile from Home, Splendour dazzles in

*ff* *p*

*Allegro*

vain! Oh! give me my low = ly thatch'd Cottage a = gain! The

Birds singing gaily that came at my call Give me them with the

peace of mind dearer than all Home! Home sweet sweet

*Lento.* *ad lib.*

Home! There's no place like Home! There's no place like Home!

*colla voce pp ff ten:*

*Light bounds my heart,*

Sung by

MISS M. TREE,

*In the (first) of*

CLARI, or the Maid of MILAN,

*at the*  
Theatre Royal, Covent Garden.

Composed by

HENRY R. BISHOP,

*MB*

Composer & Director of the Music to the Theatre Royal Covent Garden

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ALLEGRO.

## CLARI.

31

O light bounds my heart! Through Sorrow's night that drearily

*pp stacc:*

clos'd o'er my hopes, the Sun of joy is breaking! Freed from Sus-

- pence, my jocund Spi-rit cheerily Is from its mournful dream to

life and rap-ture wa-king! Is from its mournful dream to

life and rap ture wa - - king.

*Cres:* *f*

Lo! the parting cloud is lost in rainbow dyes, which re - turning

*pp*

day flings o'er it as it flies! Lo! the parting cloud is lost in rainbow

*pp*

dyes which re - turning day flings o'er it as it flies. O!

*pp*

light bounds my heart! through Sorrows' night that dreari-ly clos'd o'er my

*pp stacc.*

hopes The Sun of joy is breaking! Freed from Suspense, My jocund Spi-rit

*lr*

cheeri-ly Is from its mournful Dream to life and rap-ture wa-=king!

Is from its mournful Dream to life and rapture wa-=king!

*cres. f*

First system of musical notation. The vocal line (treble clef) begins with the lyrics "to rap" and features several triplet markings (3). The piano accompaniment (grand staff) includes a *p/p* dynamic marking.

Second system of musical notation. The vocal line continues with the lyrics "ture wa - king to". The piano accompaniment features a *hr* (hairpins) marking.

Third system of musical notation. The vocal line begins with the lyrics "rap". The piano accompaniment continues with a steady rhythmic pattern.

Fourth system of musical notation. The vocal line continues with the lyrics "ture wa - king.". The piano accompaniment includes a *cres.* (crescendo) marking and a *ff* (fortissimo) dynamic marking.

Fifth system of musical notation. The vocal line features triplet markings (3). The piano accompaniment concludes the piece with a final chord.

*JOCOSO! MAKE HASTE,*

**T R I O,**

(Sung by) *Miss Love. Mr. Seamen & Mr. Hurley*

IN

**CLARI, OF THE MAID OF MILAN,**

AT THE

*Theatre Royal, Covent Garden.*

Composed by

*HRB*

*Ent. Sta. Hall,*

**HENRY R. BISHOP,**

*Price 1/6.*

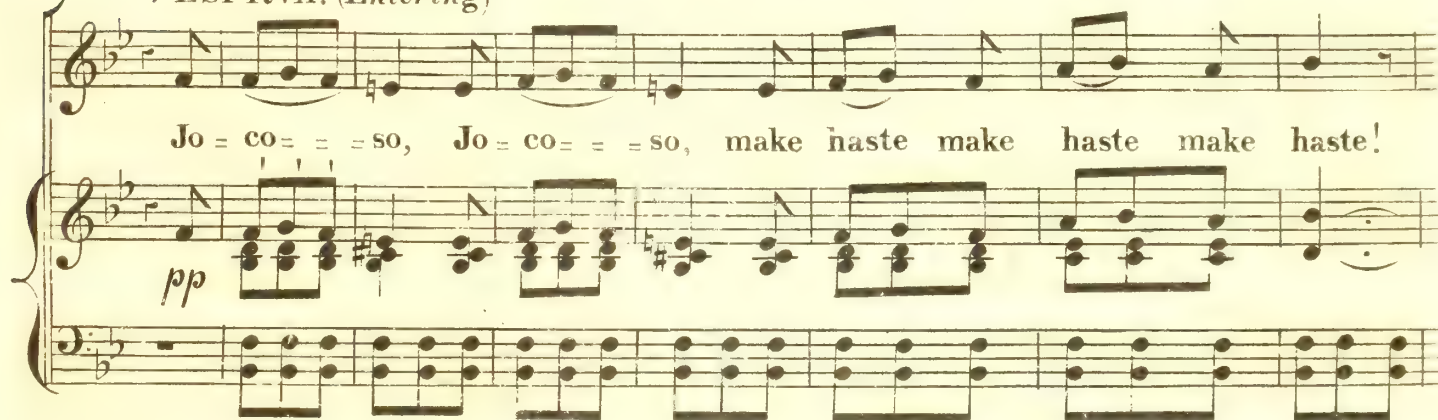
*Composer & Director of the Music to the Theatre Royal Covent Garden.*

*London, Printed by Goulding, Dalmaine Potter & Co. 20, Soho Square, & to be had at 7, Westmorland Street Dublin.*

**ALLEGRO  
VIVACE**



**VESPINA. (Entering)**



**JOCOSO. (to Geronio)**



Clari.

## GERONIO.

hence? If that be his Belle that be his Belle I like I like his

## VESP:

taste! The play-actor tipsey! a pretty com-mence! a pretty, a pretty com-

mence! Jo = co = = so Jo - co = = so they're calling they're calling they're calling

## JOCOSO.

## VESP:

## JOCOSO.

I know so I know so they're calling they're calling they're calling as the

prologue the prologue it's clear - - - the prologue the prologue it's clear - is too

drunk too drunk to ap=pear - - - too drunk too drunk to ap=pear - to ap=

## GERONIO.

= pear; I drunk? on = ly hear on = ly hear on = ly hear on = ly

*f* *mf* *cres*

## VESP:

hear! Jo=coso Jo=coso they're call = = ing Jo=co=so make haste make

*f* *p* *pp*

haste Jo-co-so Jo-co-so they're call-ing Jo-co-so, make haste make

*cres:*

haste Jo-co-so they're calling they're calling make

the prologue the prologue the prologue it's

hear on-ly hear on-ly

*ff* *mf*

haste make haste Jo-co-so they're calling they're

clear it's clear the prologue the prologue it's

hear on-ly hear on-ly hear

*mf*

calling make haste make haste make haste make haste make haste!

clear is too drunk too drunk t'ap = pear t'ap - pear t'ap = pear!

on = = ly hear on = = ly hear on = = ly hear!

*Cres:* *f*

JOCOSO.

Some ex = cuse must be made for doing for doing with-out it.

*pp*

VESP:

GERO:

The best way will be to say nothing a = bout it. Huz =

*pp* *mf*

za - Huz - za - Huz - za Huz - za for the Duke! Huz - za Huz -

*f*

Clari

za for the Duke! *p* Duke of what? Duke of what? let's

see *f* What was his wine? What was his wine? O

Bur - gundy Bur - gundy Bur - - - gundy! *cres* *f* *ff*

Hark! the Duke's bell a - gain the Duke's  
Hark! the Duke's bell a - gain the Duke's  
Huz - za Huz - za Huz - za Huz -

bell a = gain! Hence or we - - or we shall be too

bell a = gain! *ff* Hence or we - - or we shall be too

= za Huz=za! Huzza for the Duke of Bur = = = gun

late too late for the compa = = ny - - Hence - - or we - -

late too late for the compa = = ny - - Hence - - or we - -

= dy for the Duke of Bur - - gun = = dy - - the Duke

- - or we shall be too late - - too late for the compa = = ny Hence

- - or we shall be too late - - too late for the compa = = ny Hence

of Bur = = gundy for the Duke of Bur = = gun = = dy

or we shall be too late or we shall be  
or we shall be too late or we shall be  
Huz - - za for the Duke Huz - - za for the Duke Huz - - za

The first system of the musical score, measures 1-8. It features three vocal staves and a piano accompaniment. The vocal parts sing the lyrics "or we shall be too late or we shall be" in measures 1-4 and "Huz - - za for the Duke Huz - - za for the Duke Huz - - za" in measures 5-8. The piano accompaniment consists of chords in the right hand and a simple bass line in the left hand.

too late - - - -  
too late - - - -  
Huz - - za - - - -  
*ff* *rf* *rf*

The second system of the musical score, measures 9-16. The vocal parts continue with "too late - - - -" in measures 9-10 and "Huz - - za - - - -" in measures 11-12. The piano accompaniment becomes more complex, featuring a rapid sixteenth-note pattern in the right hand and a steady eighth-note bass line in the left hand. Dynamic markings *ff* (fortissimo) and *rf* (ritardando fortissimo) are present.

PRINTED BY GOULDING  
SONS  
LONDON

Opening of 3<sup>rd</sup> Scene, Act 1<sup>st</sup>

Composed by H.R. Bishop.

Maestoso

The musical score is written for piano and organ. It begins with a piano introduction marked 'Maestoso' and 'ff' (fortissimo). The tempo is indicated as 'Maestoso'. The score consists of six systems of music. The first system includes a piano introduction with a forte (ff) dynamic. The second system continues the piano introduction. The third system features a piano introduction with a forte (ff) dynamic. The fourth system continues the piano introduction. The fifth system features a piano introduction with a forte (ff) dynamic. The sixth system concludes the piano introduction with a final chord. The score includes various musical notations such as triplets, dynamics, and articulation marks.

Nº 1.

LARGO  
SOSTENUTO

OVERTURE.

(Curtain rises)

*mf e legati molto.*

*slen.*

*Allegretto Moderato.*

(Swiss Air)

(Leoda comes from Farm-House)

*f* Waters and

trims the Rose-tree

*p* *pp*

(Leoda)=And this for Mother.

(Swiss Air.)

Nº 2.

Moderato

*p* *f*

*ff* Pelgrino enters from Farm House.

*Clari.*

*rf*

— will always reward innocence

Swiss Air.

Nº 3.

Larghetto

Espressivo..

(Leoda kneels, and receives the blessing of her Parent.)

= look, look, she's happy!

Savoyard Air.

Nº 4.

Allegro

Vivace.

(Pelgrino raises his Daughter.) (Prepares to depart)

= makes my old heart the lighter.

Nº 5.

Allegro

Vivace.

(Pelgrino goes off.)

rf rf rf

Adagio.

rf p/p

Guido appears on the bridge.

beckons to Nobleman.

Nobleman enters on bridge.

p/p/p

Clari.

## HOME! SWEET HOME!

Sung by Mrs. Beaumont.

Composed by H. R. Bishop.

No. 6.

Andantino  
con moto  
ma Espressivo

Flauto.

LEODA.

'Mid pleasures and palaces though we may roam, Be it

Harp

e = ver so humble there's no place like Home! Home! Home! sweet sweet

Home! There's no place like Home! There's no place like Home! There's no place like Home! There's

1<sup>st</sup> time. 2<sup>d</sup> time. *fr.*

no place like Home! \* no place like Home!

Clos. \* *Vispina* exclaims — 'Bless me! why 'tis the very Song!' — *Leoda* then continues, at 28.

Oh! agony, agony.

Nº 7.

*Allegro.*

*Spiritoso.*

(Nobleman comes forward.)

(Wife and Leoda start and rise.)

=bring him to you immediately

(Swiss)

Nº 8.

*Allegretto*

*Vivace.*

*f* (Wife goes out.)

*pp*

= Would that my Mother would return.

Nº 9.

*Larghetto*

*Amoroso.*

*Violino Solo. Espress.*

*fp*

*dol:*

\* During this Melody—Nobleman swears attachment to Leoda; promises Marriage, and urges her to fly with him instantly to his Chateau—kneels to her and kisses her hand impassionately—Leoda, much affected, bursts into tears.

Clari.

= Come, Leoda, come.

Nº 10.  
Allegro  
Spiritoso

*ff* (\* Clari starts up, Exclaiming "No! no!")

(Nobleman attempts to lead Leoda towards the bridge.)

= Guido, prepare the carriage, Guido haste. *8<sup>va</sup>*

Nº 11.  
Allegro

*ppp* (*fp* *f* *cres:*)

(Nobleman bears off Leoda)

*ff* (*cres:*)

(Leoda shrieks) (Wife rushes in)

= What can this mean? — stay! stay!

Nº 12.  
Allegro

*ff*

(Pelgrino enters)

= \*She is not lost! She is innocent!

Nº 13.  
Allegro Mello  
e  
Agitato.

*ff*

(\* Clari falls senseless at the feet of Pelgrino)

(The Act drop descends)

The first system of musical notation for piano, consisting of a grand staff with treble and bass clefs. The key signature has two flats (B-flat and E-flat). The music features a descending melodic line in the right hand and a supporting bass line in the left hand. The tempo or mood is indicated by the text "(The Act drop descends)".

The second system of musical notation for piano, continuing the piece. It features a descending melodic line in the right hand and a supporting bass line in the left hand.

The third system of musical notation for piano, continuing the piece. It features a descending melodic line in the right hand and a supporting bass line in the left hand.

The fourth system of musical notation for piano, continuing the piece. It features a descending melodic line in the right hand and a supporting bass line in the left hand.

The fifth system of musical notation for piano, continuing the piece. It features a descending melodic line in the right hand and a supporting bass line in the left hand. The dynamics *rf* (ritardando forte) and *fff* (fortissimo) are indicated.

The sixth system of musical notation for piano, concluding the piece. It features a descending melodic line in the right hand and a supporting bass line in the left hand. The dynamics *rf* (ritardando forte) and *fff* (fortissimo) are indicated. The system ends with a double bar line.

End of Act 1<sup>st</sup>

Clari.

*Yes! yes! I read it in those eyes.*

# DUETTO,

*Sung by*  
Miss Love & Mrs. Loughurst.

CLARI, or the Maid of MILAN,

*The Poet by* *Théâtre Royal, Covent Garden!*

*J. R. Planché Esq.*

Composed by

HRB

HENRY R. BISHOP.

*Ent. Sta. Hall.*

*Composer & Director of the Music to the Theatre Royal Covent Garden*

*Price 2s.*

*London, Printed by Goulding, D'Almeida, Potter & Co. 20, Soho Square, & to be had at 7, Westmorland Street Dublin.*

MODERATO  
e  
GRAZIOSO

PAGE.

Yes! yes! I read it in those eyes, I read it in those eyes. Yes!

VESPINA.

PAGE.

yes! I read it. You read it. You read it in these eyes? You read it in these eyes? I

VESPINA.

hear it in your gentle Sighs, I hear it in your Sighs, yes, yes, I hear it. You hear it,

PAGE.

you hear it in my sighs? you hear it in my Sighs? Oh! yes! and words would

VESPINA.

PAGE.

strive in vain To Speak love's language half so plain! Why what can you of Love pray know of

VESPINA.

PAGE.

VESP:

Love what can I know? who taught you Sir, to prattle so? Taught me to prattle so? Yes!

yes, you rogue no more delay, But where you learn'd this lesson say! where, where, you

learn'd this lesson you learn'd this lesson say! O where, where I learn'd this lesson I

learn'd this lesson, say! well, then, well - if I must tell if I must tell! One

Summer Night, - when the moon shone bright, Passing by the rosy bow'r that

blooms beneath the western Tow'r, I saw Jocoso kneeling there, Be fore a certain

*colla voce.*

*dol:* no more! no more doft an=noy! Foolish

Lady fair! And he fond=ly swore, and But I heard but I saw

Boy! a=way o=hey no more no more no more no

But you ask'd me But you told me But he swore and I heard, and I saw, But you

*cres:*

*f* more no more! a=way a=way a=way a=

ask'd me you told me, He swore, and I heard, and I saw but you ask'd me you

*mf* *p* *cres:*

*Largo**Tempo 1mo*

- way a = way a = way - - - Farewell! I'll take care how I venture a =

told me you told me you told me - - - Farewell! You'll take care how you venture a =

*mf* *f*

= gain, To ask an im = per = tinent Page to ex = plain an imper = tinent Page to ex -

= gain, To ask an in = - tel = ligent Page to ex = plain an in = tel = ligent Page to ex -

*mf* *pp*

= plain! Farewell! I'll take care how I ven = ture a = = gain, To ask an im =

= plain! Farewell! You'll take care how you ven = ture a - = gain, To ask an in =

- per=tinent Page to ex=plain An impertinent Page to explain! An im=

= telligent Page to ex=plain An in= telligent Page to explain! An in= telligent

= pertinent Page to explain An im= pertinent Page to explain An impertinent

Page to explain An intel= ligent Page to explain An intelli= gent

Page to ex= plain!

Page to ex= plain!

*Cres* *f* *ff*

*From Flowers which we twine for the temples of Love,*  
Sung by

MR PEARMAN;

In

*The Poetry by*

*J.R. Planché Esq.*

CLARI, or the Maid of MILAN,

*at the*  
*Theatre Royal, Covent Garden;*

Composed by

HENRY R. BUSHOP,

HRB

*Ent. Sta. Hall.*

*Composer & Director of the Music to the Theatre Royal Covent Garden.*

*Price 1/6.*

*London, Printed by Goulding, D'Almaine, Potter, & Co. 20, Soho Sq. & to be had at 1, Westmorland St. Dublin.*

ANDANTE.

From flow'rs which we twine for the tem-ples of love, Love it-self may instruc-tion re-

ceive; The lore learn'd from nature comes straight from a-bove, Her's are

Clari.

lessons that cannot de- ceive. 'Twere surely enough to check Pride in its

*mf*

birth, Ere its whispers the heart have be- tray'd, To know that the sweetest of

*pp*

flow'rets on Earth, The Violet grows in the Shade! To know that the

*dol*

sweet - est of flow' - rets on Earth - - the Violet, the Vio - let, the

*dol*

Violet grows in the Shade!

2<sup>d</sup> VERSE.

To souls that are bent on a stainless career, What a moral the Sunflow'r sup-

plies, From morning till eve never known to appear With a look turn'd a-

- way from the Skies - And let not the soul-stricken mourner complain, But he

taught by those blossoms of night, Whose so = li = tude darkness frowns

o = ver in vain, 'Tis in darkness their co = lours are bright, Whose so = li = tude

*Dolce.*

*dol*

dark = = = ness frowns o = = = ver in vain, 'Tis in dark = ness in

dark = ness in darkness their colours are bright!

*or*

*ff*

Clari.

*Sleep, gentle Lady!*

SERENADE,

*Messrs. Golden, Enoch, Fairman & Quincy.*

WORDS BY

MUSIC BY

*J. R. Planche Esq.*

*Henry R. Bishop.*

*Alto*

*Tenore 1<sup>mo</sup>*

*Tenore 2<sup>do</sup>*

*Basso*

*Largo*

*pp*

Sleep, gentle La - - dy, the flow'rs are clo - - sing The

Sleep, gentle La - - dy, the flow'rs are clo - - sing

Sleep, gentle La - - dy, the flow'rs are clo - - sing The

Sleep, gentle La - - dy, the flow'rs are clo - - sing The

*p*

*pp*

*cres* *dol* *pp* *and*

very winds and waves re-po - - - sing.

*cres* *dol* *espres* *pp* *and*

The winds re-po - - - sing. O may our soft and

ve - - - ry wind re-po - - - sing. and

*cres* *dol* *pp* *and*

very winds and waves re-po - - - sing. and

*cres* *f* *pp* *dol* *pp*

*dol* *Allegretto* *p*

soothing num - bers wrap thee in sweeter soft - er slum - bers Peace

*dol* *p*

soothing num - bers wrap thee in sweeter soft - er slum - bers Peace

*dol* *p*

soothing num - bers soft - er slum - bers Peace

*p*

soothing num - bers wrap thee in soft - er slum - bers Peace

*pp* *Allegretto Scherzoso*

be around thee La - dy bright Sleep while we sing, Good night, good night.

be around thee La - dy bright while we sing, Good night, good night.

be around thee La - dy bright Sleep while we sing, Good night, good night.

be around thee La - dy bright Good night, good night.

*mf* Peace be around thee La - dy bright, Sleep while we sing Good

*mf* Peace be around thee La - dy bright, while we sing Good

*mf* Peace be around thee La - dy bright, Sleep while we sing Good

Peace be around thee La - dy bright, Good

*Harp p*

night good night. *p* O may our soft and soothing numbers wrap thee in

night good night. *p* O may our soft and soothing numbers wrap thee in

night good night. *p* O may our soft and soothing numbers wrap thee in

night good night. O may our soft and soothing numbers wrap thee in

*clar.*

*tr* sweet - er slum - - - bers wrap thee in sweeter slum - - - bers. *cres* *f*

sweet - er slum - - - bers wrap thee in sweeter slum - - - bers. *f*

sweet - er slum - - - bers *mf* in slum - - - bers. *f*

sweet - er slum - - - bers in sweet - - - er slum - - - bers. *mf* *p* *f*

*pp*

Peace be around thee La\_dy bright Sleep while we sing good night good

*pp*

Peace be around thee La\_dy bright while we sing good night good

*pp*

Peace be around thee La\_dy bright Sleep while we sing good night good

*pp*

Peace be around thee La\_dy bright good night good

*cres* *f* *p*

night good night good night good night . . . Sleep while we sing good

night . . . good night - good night . . . good night good

night good night good night Sleep while we sing good

night good night good night good night Sleep while we sing good

*cres* *f* *pp*

*pp* *decre*  
 night good night good night good night good night good night good night  
*pp* *decre*  
 night good night good night good night good night good night good night  
*pp* *decre*  
 night good night good night good night good night good night good night  
*pp* *decre*  
 night good night good night good night good night . . . . .

*decre*

*ppp*  
 good night . . . . .  
*ppp*  
 good night . . . . .  
*ppp*  
 good night . . . . .  
*ppp*  
 good night . . . . .  
 good night . . . . .  
*ppp* *ppp*

*Little Love is a mischievous Boy,*  
 Sung by  
**MISS LOVE,**

**CHARIT,**  
 or the Maid of Milan.

*Theatre Royal, Covent Garden!* **IRB**  
 Composed by

**HENRY R. BISHOP,**

*Ent. Sec. Hall.*

*Price 1/6.*

*Composer & Director of the Music to the Theatre Royal Covent Garden*

*London, Published by Goulding, D'Almaine, Potter, & Co., 20, Soho Sq. & to be had at 7, Westmoreland St. Dublin.*

**Allegretto**

**Moderato**

The musical score is written for piano and features four systems of staves. The first system is marked 'Allegretto' and 'Moderato' and begins with a treble clef, a key signature of one flat (B-flat), and a 3/8 time signature. The piano part starts with a forte-piano (*fp*) dynamic. The second system includes a crescendo (*cres*) and a forte (*f*) dynamic marking. The third system continues the piano accompaniment. The fourth system concludes with a fortissimo (*ff*) dynamic and a final double bar line. The notation includes various musical symbols such as notes, rests, and slurs, with some triplets indicated by a '3' over a bracket.

## VESPERA

Little Love is a mischievous boy . . . . And uses the heart like a

*pp staccato*

toy ! . . . Full of rapture when first he takes it, Then he

pouts, throws it down, and breaks it. Little Love is a mischievous

*col'a voce*

boy . . . . . And uses the heart like a toy, La la la la la

lara la la lara la la la la la lara la la lara la la la la la

*sta*

or la la

la la la la . . . . .

*loco*

*ff*

*ff*

### SECOND VERSE

His smile has such witchery in it, That all the world wishes to win

*stacc.*

it! But when in his cross mood they hear him, all wish they had never come

*ad lib*  
near him! Little Love is a mischievous boy . . . . And uses the  
*colla voce*

heart like a toy, la la la la la lara la la lara la la la la la la la la la  
8<sup>va</sup>

or  
la la la la la . . . .  
lara la la lara la la la la la la la la la . . . .  
*loco*  
*ff*

*ff*



win it win it Young Love is a

is a

a Boy La la ra la la

la la ra la la la

Clari.

*morendo.*

*Pursue! Pursue!*

**Finale.**

*To the Second Act of*

**CLARI, or the Maid of MILAN,**

*performed at the*

*Theatre Royal, Covent Garden,*

*Composed by*

**HENRY R. BISHOP,**

*HRB*

*Ent. Sta. Hall.*

*Composer & Director of the Music to the Theatre Royal Covent Garden,*

*Price*

*London, Published by G. & J. Almon, D'Almeida, Patten & Co. 22, St. John's Square, & to be had at 7, Westmorland Street Dublin.*

**PRESTO.**

Soprano *ff*

Pur = sue . . . . . Pur = sue . . . . . Pur = sue . . . . .

Alto, an 8va higher *ff*

Pur = sue . . . . . Pur = sue . . . . . Pur = sue . . . . .

Tenore, an 8va higher *ff*

Pur = sue . . . . . Pur = sue . . . . . Pur = sue . . . . .

Basso *ff*

Pur = sue . . . . . Pur = sue . . . . . Pur = sue . . . . .

*8va loco.*

Clari .

\* *Vespina* Col Soprano  
*Pietro* Col Alto  
*Claudio* Col Tenore  
*Giulio* Col Basso } *di Coro.*

trace her foot-steps o'er the dew, The moonlight will re-veal her

trace her foot-steps o'er the dew, The moonlight will re-veal her

trace her foot-steps o'er the dew, The moonlight will re-veal her

trace her foot-steps o'er the dew, The moonlight will re-veal her

track . . . . . and wealth be his . . . . . who brings her back . . . . . be his who

track and wealth and wealth be his who brings her back who

track . . . . . and wealth be his . . . . . who brings her back be his who

track and wealth and wealth be his who brings her back who

brings her back And wealth be his . . . . . who brings her back

brings her back And wealth be his who brings her

brings her back And wealth be his . . . . . who brings her back

brings her back And wealth be his who brings her

... who brings her back be his who brings her back . . . . . Pur = *ff*

back who brings her back be his who brings her back Pur = *ff*

back who brings her back be his who brings her back . . . . . Pur =

back who brings her back who brings her back Pur =

= sue . . . . . Pur = sue . . . . . Pur = sue . . . . . And wealth be

= sue . . . . . Pur = sue . . . . . Pur = sue . . . . . And wealth be

= sue . . . . . Pur = sue . . . . . Pur = sue . . . . . Pursue And wealth be

= sue . . . . . Pur = sue . . . . . Pur = sue . . . . . Pur = sue

8va

his . . . . . who brings her back and wealth be his . . . . .

his . . . . . who brings her back and wealth be his . . . . .

his . . . . . who brings her back and wealth be his . . . . .

And wealth be his who brings her back and wealth be

Clari.

. . and wealth be his be his . . . . . who brings . . . . . her  
 . . and wealth be his be his . . . . . who brings . . . . . her  
 . . and wealth be his be his . . . . . who brings . . . . . her  
 his . . . . . and wealth be his . . . . . who brings . . . . . her  
*gva*

back who brings her back who brings her back brings . . . her back brings  
 back who brings her back who brings her back brings . . . her back brings  
 back who brings her back who brings her back brings . . . her back brings  
 back who brings her back who brings her back brings . . . her back brings

Four vocal parts (Soprano, Alto, Tenor, Bass) and piano accompaniment. The lyrics are: "her back brings . . . . . her back." The piano part features a complex, arpeggiated texture in the right hand and a more rhythmic accompaniment in the left hand.

her back brings . . . . . her back.

her back brings . . . . . her back.

her back brings . . . . . her back.

her back brings . . . . . her back.

Piano accompaniment for the first system, featuring a complex, arpeggiated texture in the right hand and a more rhythmic accompaniment in the left hand.

Piano accompaniment for the second system, featuring a complex, arpeggiated texture in the right hand and a more rhythmic accompaniment in the left hand.

Piano accompaniment for the third system, featuring a complex, arpeggiated texture in the right hand and a more rhythmic accompaniment in the left hand. The word "loco" is written above the right hand.

loco

Clari.

End of Act 2!

*Open Siccis Eyes.*  
**PASTORALE.**  
*Sung by*  
*Mrs. Halland. Mr. Meadows,*  
*and Chorus of Milanese Villagers,*  
 IN  
**CLARI, or the Maid of MILAN,**  
*at the*  
*Theatre Royal, Covent Garden.*  
 Composed by  
**HENRY R. BISHOP,**

TRB

Composer & Director of the Music to the Theatre Royal Covent Garden.

*Allegretto Vivace.* London, Printed by Goulding & Co. 20, Soho Square. (Curtain rises)

Clari.

(Dancers & Chorus come on Stage)

79

First system of piano accompaniment. Treble and bass staves. Dynamics: *cres:*, *mf*, *f*.

Second system of piano accompaniment. Treble and bass staves.

Third system of piano accompaniment. Treble and bass staves. Dynamics: *cres:*.

Fourth system. Chorus entry. Treble and bass staves. Dynamics: *ff*. Lyrics: O = = pen o = = pen o = pen Lovers' eyes Hours of joy of joy are dawn =

Fifth system. Chorus continues. Treble and bass staves. Dynamics: *ff*. Lyrics: O = = pen o = = pen o = pen Lovers' eyes Hours of joy of joy are dawn =

Sixth system. Chorus continues. Treble and bass staves. Lyrics: = ing! Wake and see what glowing skies Gild your bridal morn gild your bridal

Seventh system. Chorus continues. Treble and bass staves. Lyrics: = ing! Wake and see what glowing skies Gild your bridal morn gild your bridal

Clari.

morn your bridal morn = ing gild your bridal morn your bridal morning.

morn your bridal morn = ing gild your bridal morn your bridal morning.

*tr*  
*p* *pp* (Ninetta opens the window of Cottage) *f*

**NINETTA.**

Need = less were your pipes and ta = bors I was up as soon as light I was

*p* *f* *p* *f* *p*

up as soon as light I was up I was up as soon as light as soon as

*mf* *pp* *f*

Clari.

light I was up as soon as light I was up as soon as light as soon as light.

*p* *mf* *f*

SOLO. Nimpedo.

(Nimpedo opens window of other cottage)

So was I, for really Neighbours I couldn't sleep a wink all

*tr* *p* *mf*

night! Ah! my Bride that is to be Don't it cheer your little heart To think this

*f* *p*

Ninetta.

is the last time we shall be so very far a-part. Prithedon't so saucy be, Take for

once a friend's ad-vice Thank ye Neighbours all for me Thank ye Neighbours all for

*cres:*

me I'll be with you in a trice I'll be with you in a trice.

*ff*

*CORO.*

*ff* Hap = py hap = py pair arise a = rise Hours of joy of joy are dawn = ing

*ff* Hap = py hap = py pair arise a = rise Hours of joy of joy are dawn = ing

(Ninetta & Ninpedo enter)

Haste and see what glowing skies Gild your bridal morning gild your bridal morn your

Haste and see what glowing skies Gild your bridal morning gild your bridal morn your

bridal morn = ing gild your bridal morn your bridal morn = ing.

bridal morn = ing gild your bridal morn your bridal morn = ing.

*ff*

Need = less were your pipes and tabors I was up as soon as light I was up as soon as

*p* *cres:*

ad lib:

light as soon - as light - - - Thank - - - ye neigh = =

*ff*

*CORO* \* Gild - - - your bri = = =

*ff*

Gild - - - your bri = = =

*mf* *f* *ff*

= = bours ali - - - for me ye all ye all - - - for

= = dal morn = = = = = ing' your bri = dal morn your bridal

= = dal morn = = = = = ing' your bri = dal morn your bridal

Clari.

\*Nimpeo Col Tenore di Coro.

me ye all ye all - - - for me for me for me for

morn your bri = dal morn your bri = dal morn your bri = dal morn your

morn your bri = dal morn your bri = dal morn your bri = dal morn your

me for me for me for me - - -

bri = dal morn your bri = dal morn - - -

bri = dal morn your bri = dal morn - - -

(Nicolò Enters)

Clari.

( Though the tempests of Winter ) 85  
Sung by  
Mr J. Isaacs!

IN  
CLARI, or the Maid of MILAN.

at the  
Theatre Royal, Covent Garden.

Composed by

HENRY R. BISHOP.

MB

Ent. Sta. Hall.

Price 1/6.

Composer & Director of the Music to the Theatre Royal Covent Garden.

London, Printed by Goulding D'Almaine Potter, & Co. 20, Soho Sq. & to be had at 7, Westmorland St. Dublin.

NICOLO.

Though the tempests of winter may sweep - - - The

ALLEGRO  
MODERATO  
e  
MAESTOSO.

*mf mf ten pp p*

*hr* *Espress.* *sfz*

shadowing leaves from our bow'rs - - - and Flora in sorrow may weep Her

*pp e legati. f p pp*

Clari.

de- = solate kingdom of flow'rs And Flora in sorrow may weep her desolate

*f p p/p Cres.*

king = = = dom Her de = = = solate kingdom of

*mf*

flow = = = = ers. Her de = = so = late king = dom of

8 *f*

flow'rs. Though the wild mountain

*sfz ten. p f/p*

Clari.

*Espress.*

torrent the torrent may tear The Pine from its throne on the Peak, from its

*mf*

*Cres.* *pp dol.*

*tr*

throne on the peak, And the bright winged world of the Air Drop

*f/p* *f/p*

*sfz* *sfz*

dead Drop dead at the Storm-Spirit's shriek - - -

*f/p* *mf* *Cres.* *f*

*Espress.* *sfz*

- - - And the bright winged world of the Air - - - drop dead at the Storm-Spirit's

*pp soave e legati.* *Cres.* *mf* *mf*

shriek, the world of the Air, - - drop dead at the Storm-Spirits' shriek -

*pp soave* *mf* *f* *p* *pp*

Unheeded's the ruin that's hurl'd - - From the Hurricane's wide spreading

*ff* *mf* *f* *8va*

*Espress.* *sfz*

wing, Or the frown winter casts o'er the world, If the heart wear the smile of the

*ten* *pp* *legati.* *f* *p* *pp* *Cres*

Spring, If the heart wear the Smile wear the Smile of the Spring, If the

*mf* *f*

*dol ed esp:*

89

heart wear the smile the smile of Spring Un-heeded's the ru-in that's hurld If the

heart wear the smile of Spring If the heart wear the smile wear the smile of the

Spring wear the smile of the Spring wear the smile wear the

smile wear the smile - - - the smile of the Spring.

Clari.

*No! No! I'm not yet wed,*

Sung by

Miss Hallande

IN

CLARI, or the Maid of MILAN,

*Theatre Royal, Covent Garden,*

Composed by

HRB

HENRY R. BISHOP,

Ent. Sta. Hall.

Price 1 6.

Composer & Director of the Music to the Theatre Royal Covent Garden.

London, Printed by Goulding, D'Almaine, Potter, & Co. 20, Soho Sq. & to be had at 7, Westmorland St. Dublin.

ALLEGRO  
SCHERZOSO.

NINETTA.

No no no no no no no I'm not yet wed, Stand off, Stand

ad lib:

off, O fie Sir! 'Till "Yes!" at church these lips have said, You

Clari.

shall not them come nigh Sir, no no nonononono you shall not them come nigh Sir,

no no no no no no no You shall -- not them come nigh!

*mf* *ff*

And yet, -- And yet -- I don't see what harm there can

*p*

be, what harm there can be what harm can be -- -- -- For

*mf* *f* *adlib*

if there's the bliss In a chance stolen Kiss, That the Minstrel so often hath

*pp dol:*

vaun-ted, Oh it must have a spell, More than Mor-tal can tell, When by

virtue to Love it is gran-ted. By virtue to Love is gran = = - ted.

*f/p*

to Love it is gran - - - = ted, to

*f/p* *f/p* *f/p* *f/p* *f/p* *f/p* *f/p*

Clari.

or *a piacere.* *piu lento.*

Love it is gran - ted So I think there's no Sin just a

*f<sup>p</sup>* *f<sup>p</sup>* *f* *imitando la voce.*

single one in, no no no no no no no, I'm not yet wed; Stand

*rf* *mf*

*ad lib* *a tempo*

off, Stand off, Oh! fie Sir, 'Till "Yes!" at church these lips have said, You

*p* *f* *f*

shall not them comenigh, Sir, no no no no no no no, You shall not them comenigh, Sir,

*pp* *Cres.*

Clari.

\*(Offers her cheek — as *Nimedo* approaches, she springs from him laughing.)

174

or

no no no no no no no You shall not them come nigh! You

*mf* *Cres.* *ffp*

shall not them come nigh! You shall not

*ffp* *ffp* *ffp* *ffp* *ffp* *ffp* *ffp* *ffp*

them come nigh! shall not come nigh shall not come nigh shall

*ffp* *ffp* *f* *Cres.*

not come - - nigh!

*ff*

Clari.

IN ACT 3<sup>d</sup> First Scene.

95

(Ninetta) And may it come to good.

Flauto (Behind the Scenes)

Andantino  
con moto.



ACT 3<sup>d</sup> Last Scene.

(Clari) Imploring returns to you.

Flauto (Behind scenes, at a great distance)

Un poco  
Allegretto.



THE MELODY in the 3<sup>d</sup> ACT.

(When Rolamo crosses the Bridge)

Composed, and partly founded on a National Air, by H.R. Bishop.

Larghetto  
Affettuoso  
e  
Molto tenuto



Clari

*In the promise of pleasure.*

SCENA,

*Sung by*

( Miss M Tree, )

*IN*

CLARI, or the Maid of MILAN,

*at the*

*Theatre Royal, Covent Garden.*

ARB

Composed by

HENRY R. BISHOP,

*For Solo, &c.*

*Composer & Director of the Music to the Theatre Royal, Covent Garden.*

*Price 1/6.*

*London, Published by Goulding, D'Almeida, Potter, & Co., 20, Soho Square & to be had at 7 Westmorland Street Dublin.*

**LARGO.**

Flauto. (Behind Scenes)

*ff*

*Espress:*

In the promise of pleasure the

*colla voce.*

*p*

*espress:*

*esp:*

sil ly be liever Home for saking; To brave the be=traying world's wave. Is

*f* *pp*

Clari.

*Espress:*

left the world's scorn, by the wi-ly deceiver, And finds but too late, that wherever we roam

*Corni.* *f f f* *pp Sosten: Cres.* *pp*

*ad lib:* *ALLEGRO MODERATO.*

There's no pleasure abroad, like the pleasure of Home.

*f f f* *pp* *Clar:* *f p*

But droop not, poor cast away, Oh be not de-ject-ed, If

*pp*

*Clari.*

still from - the world's heartless bo - som re - - - - - ted re - - - - - ted, from its

bo - - - som re - - - - - ted, From your Home on Earth tho' cast houseless to roam Hope for

Mercy in Heav'n hope for mer - - - - - cy And be sure of a Home - - and be

sure - - - of a Home! Then droop not, poor cast away, oh be not de -

= ject - ed, If still from the worlds' heartless bo - som re = ject = - ed re -

*ad lib:*

= ject = - ed from its bo - som re = ject = ed, From your Home on Earth, though cast

*mf* *pp*

houseless to roam Hope for Mercy in Heav'n hope for mer - cy, And be sure

*pp*

of a Home And be sure be sure of a

*Cres* *f*

Home and be sure of a Home be sure

*pp* *Cres* *mf* *ff* Flauto (behind Scenes)

Hope for mer = cy for mer = cy in Heav'n And

*Cres*

be be sure of a Home be sure of a Home be

*f* *ff*

sure of - - - a Home .

*ff*

8va

Clari.

*Tender, confiding Woman, fear!*

101

*(Sung by Miss Halland, Miss Love & Mr. Pearman)*

TRIO

CLARI, or the Maid of MILAN,

*at the Theatre Royal, Covent Garden.*

Composed by

HENRY R. BISHOP,

Composer & Director of the Music to the Theatre Royal Covent Garden.

Ent. Sta. Hall.

Price 1/6.

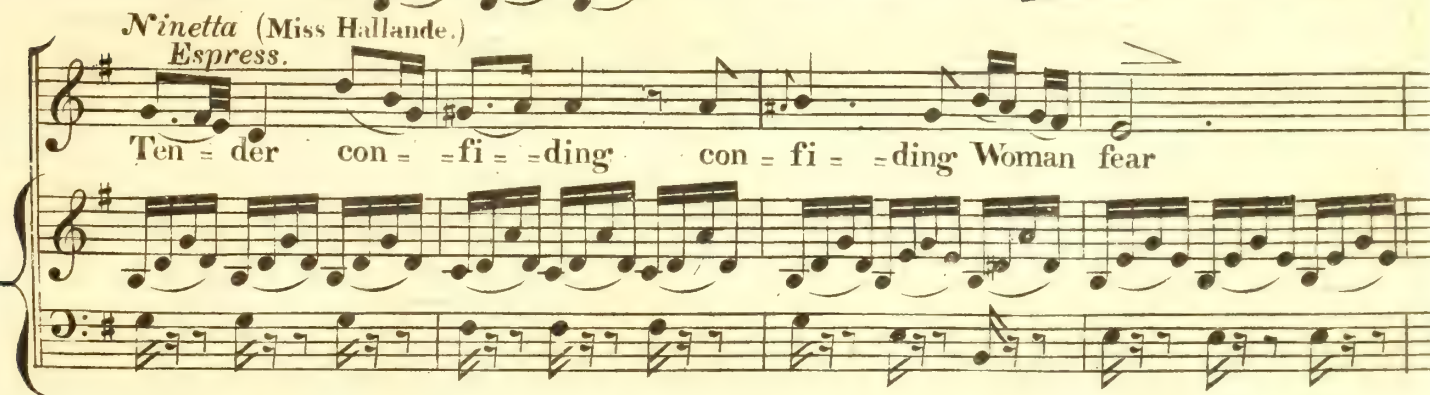
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ANDANTE  
e  
SOAVE.



Ninetta (Miss Halland.)  
Espress.

Ten = der con = fi = ding con = fi = ding Woman fear

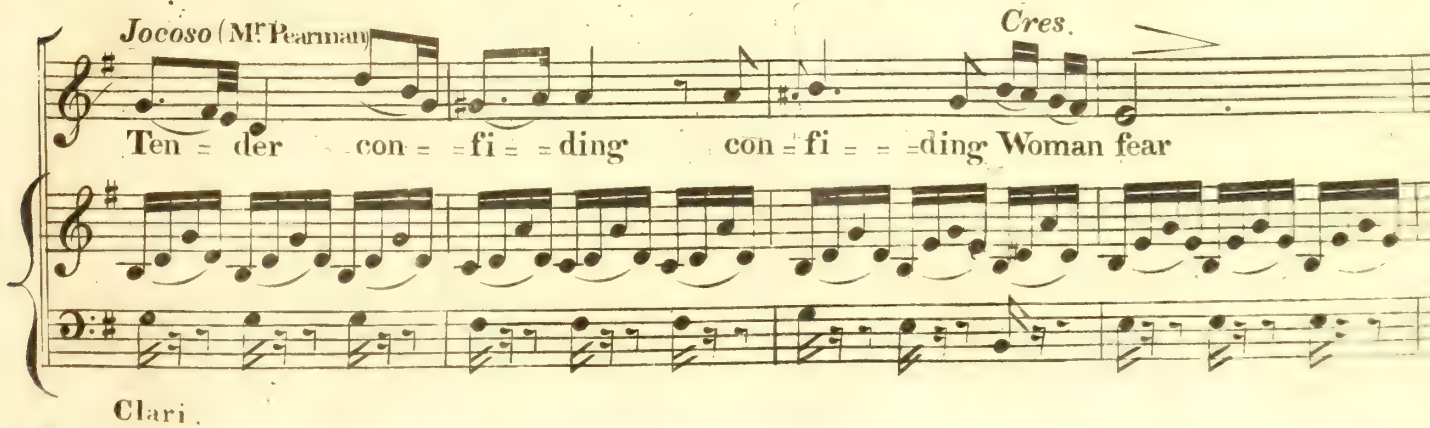


To let the secret throb appear to let the secret throb ap = pear.



Jocoso (Mr. Pearman)  
Cres.

Ten = der con = fi = ding con = fi = ding Woman fear



Clari.

To let the secret throb appear to let the secret throb ap = pear

*Vespina* (Miss Love) <sup>or</sup> flatt = rer

For though the flattrer the flatt = rer speak you fair

*Jocoso.* (Mr. Pearman) *Espress.*

He'll make his tri = = = umph your des = pair Ten = der con =

Ten = der con = fi = = ding Woman fear - - - To let the secret

Ten = der con = fi = = ding Woman fear - - - To let the secret

= fi = ding con = fi = = ding Woman fear To let the secret

*Clari.*

throb the se = cret thro' ap = pear ap = pear the

throb the se = cret thro' ap = pear ap =

throb ap = pear To let the se = cret thro' ap = pear

*fp*

*hr* se = cret thro' appear appear the se = cret thro' ap =

= pear the thro' appear ap = pear the thro' ap =

appear ap = pear

*fp*

= pear appear ap = pear

= pear appear ap = pear ap = pear

*mf legati.* *f*

Clari.

# Mid pleasures and palaces.

CHORUS OF VILLAGERS,

(sung at a distance)

CLARI, or the Maid of MILAN,

Theatre Royal, *at the* Covent Garden.

(composed & partly founded on a National Air)

HENRY R. BISHOP,

Composer & Director of the Music to the Theatre Royal Covent Garden.

London, Printed by Goulding, D'Almaine, Potter & Co. 20, Soho Square, & to be had at 7, Westmorland Street Dublin.

ARB

Pr: 1<sup>s</sup>

*Soprano.*

*Alto.*  
an 8<sup>va</sup> higher

*Tenore.*  
an 8<sup>va</sup> higher

*Basso.*

*Flauto*

*Moderato e Grazioso.*

\* *pp*

'Mid pleasures and palaces Though we may

'Mid pleasures and palaces Though we may

'Mid pleasures and palaces Though we may

'Mid pleasures and palaces Though we may

'Mid pleasures and palaces Though we may

*p* *pp*

roam, Be it e = ver so humble there's no place like Home! Home! Home!

roam, Be it e = ver so humble there's no place like Home! Home! Home!

roam, Be it e = ver so humble there's no place like Home! Home! Home!

roam, Be it e = ver so humble there's no place like Home! Home! Home!

*dol*

*dol*

*dol*

*dol*

*dol*

\*

(sung at a distance behind the scenes as to be but just audible)

sweet sweet Home There's no place like Home There's no place like Home There's

sweet sweet Home There's no place like Home There's no place like Home There's

sweet sweet Home There's no place like Home There's no place like Home There's

sweet sweet Home There's no place like Home There's no place like Home There's

no place like Home there's no place like Home

no place like Home there's no place like Home

no place like Home there's no place like Home

no place like Home there's no place like Home

no place like Home there's no place like Home

no place like Home there's no place like Home

no place like Home there's no place like Home

no place like Home there's no place like Home

*Welcome Home!*  
**Finale,**  
*CLARI, or the Maid of MILAN,*  
*Theatre Royal, (Covent Garden?)*  
*Composed & partly founded on a National Air;*

BY  
**HENRY R. BISHOP,**

HRB

*Composer & Director of the Music to the Theatre Covent Garden,*

*London, Printed by Goulding, D'Almaine, Potter & Co, 20, Soho Sq. & to be had at Westmorland St Dublin.*

VESPINA.

ALLEGRA MENTE

Welcome home! Wel = come home! Love and

Friendship blend their voices, Virtue in her child in her child re = = joi = ces

CORO.

Soprano  
 Ninetta  
 Alto  
 Vespina  
 & Page.)

Tenore  
 Jucoso  
 Basso  
 Nicolo)

Wel = = = come home Wel = = = come home Welcome

Clari.

to home that bore thee welcome sweet in blessings o'er thee

Welcome welcome to the home that bore thee welcome sweet in blessings o'er thee

*f*

*Tutti con CORO.*

*ff* wel = come welcome home welcome home welcome home O welcome

*ff* wel = come welcome home welcome home welcome home O welcome

*ff*

home O welcome home O welcome home.

home O welcome home O welcome home.

*3*

*3*

*3*

Clari.

Printed by Goulding & Co 20 Soho Sq. London

End of the Opera.

















